ROUGH

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M 1213
Movements & Music
Charlton, BOSTON
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MR. NYLAND: ... Sit down now. Hah, now I can see it./ This is fine. It's all right. Up to the red light.

Ed: All the way to the end...

MR. NYLAND:...to the red light. It's okay.

Ed: It's okay now?

MR. NYLAND: Yah, it's okay. Fine.

Ed: Now you want me to wear this or do you want..

MR. NYLAND: No, you.

Ed: Okay.

MR. NYLAND: And I will stand here. You want to play it back?

Someone: It's to the right of you.

MR. NYLAND: Is it running?

Ed: Yes.

MR. NYLAND: Play it back - can you?

Ed: Yes.

MR. NYLAND: So - who's is that? Ed's?

Someone: Yes.

MR. NYLAND: Now. Let's start/-huh- with what we came here for. Who knows anything about movements? Some of you have done it in New York? Some in San Francisco - hold up your hand - who? Come to the first row. Come on.

Fred Goodall: I've only ever done them twice.

MR. NYLAND: That's okay. You know that general set up. Ruthie, let's arrange them. How many do we want - five? Five in the front row?

Because we don't have too many. Five is enough. Don't fall off there. Huh? All right, is it running? Everybody, come on. Gunther you did it - in New York. Yah, certainly. Never mind the dogs. Dick, this we call files, and the files are always in one line, and the rows are in one line. So this person here is a corner that runs like that - straight - and runs from here straight. Then the others are parallel to that. Fill up as much as you can. There's about three rows of five each; except the last - you only have four. All right. Are you in the same line?

Now you must remember, as I said, don't mind the dog. He won't do anything. The reason for movements. As you know we have started also in San Francisco. I think for this you sit down. Sit down quietly and rest. Cross your legs and take a position so that you're not strained or tense or... The purpose of movements is that you give yourself a chance to start going, in yourself, something else than only your mind, and that there is a relationship between that what you want to do and which is a concept in your mind regarding certain positions you have to take, and that your body will follow that upon the command of something that you know, and then translate it into the actuality of a posture, or a movement. Now the movements are usually three-fold: of your arms, your legs, and your head. They are not, in the ordinary sense, natural. They are quite definitely different so that you have to have a good concept of what belongs to one and what belongs to another; and that when all three are at the same time, that there is a certain direction in your mind based on the visualization of what the posture is going to be, that then your body will follow in accordance with what you think the movement or the posture has to be.

The music helps you to keep time, to establish in yourself a rhythm, in accordance with the rhythm of the music. And what you should aim at is not to make a movement until you hear the music. It's very difficult to do and also, since you know the music and the movements after a little while, you anticipate already what is going to be and you don't pay too

much attention to the music anymore. That you have to try to correct each time, so that there is much more relationship between that what you hear as music, that what you know in your mind to be done, and that what the body will do. And it becomes then a matter, almost, of simultaneity between the three centers of yourself because that what you receive from the music is not only the notes. It is sometimes the quality, sometimes maybe the melody, or something that is the form of harmony which belongs to the movements, whatever we do, certain music belongs to that. So that the character of the music also indicates the character of the movements.

Now as you know these movements were collected by Gurdjieff, based on certain sacred dances and temple dances, as they were called, of a religious kind. And there is of course a whole series of them, and the music is written by de Hartmann at different times of his life, sometimes changed over the years as they were used, so that sometimes the music is a little bit different from what it originally was. In order to start we will stay for a little while, at least, with what are called obligatories. Obligatories are - you might compare them with warming up exercises, in order to give control over your body by means of your mind, and that then the movements are kept very simple, but you could derive from it a very definite activity of your mind trying to tell your body what to do and how to do it. That, in themselves, they have a meaning and they are preliminary preparatory to that what later would be dances of a different kind. Some of these obligatories are extremely difficult, and that what is needed is to do them as exact as one can, and not to be wishy-washy about it./And For that reason we will sometimes repeat things that maybe are a little monotonous, or perhaps you think you know, and after some time you will discover you really don't know because if you study the exactness and the correctness of each movement by itself, of the different parts of your body, there has to be a relationship between them.

So we have to see that that, when we do it individually, either

arms, or legs, or the head separately, that it is done in such a way that you are absolutely sure that the movement of these different parts of yourself are correct in accordance with certain rules. Now there are differences in the different obligatories, and some are a little bit smoother, you might say, and some have to be very clear-cut, and it is necessary that you do that for your own sake. To what extent it will be possible to be present to yourself, or that you actually can Work, or that you could become conscious and more conscious, the ultimate aim of the movements of course is to reach a state of consciousness. And it is applied to the physical center, as different from an emotional impression by means of music, and of course you might call it a theoretical or a discussion means of affecting your mind. All three different roads will lead to the same condition of consciousness of the totality of yourself; and by consciousness I now mean, that what is man totally, although we use the term consciousness which applies to the level of being of a man in a state of being awake. And therefore, the way you reach it, either through one or the other or the third, leads to the state of being and the being awake as much as one can. And I say there is no difference of how you reach the state of this general consciousness.

The general consciousness implies that there is consciousness, and conscience, and that there is a will. Consciousness, in this case when applied to movements, mean that you have a clear concept of what is required, and that you will not allow anything, as much as you can, to take place wishy-washy , that it has to be exact, and that you ought to have pride in doing it right. Emotionally, there has to be a conscience that you will do it honestly, that you will do it for yourself. When it is a sacred dance, when it is a temple dance, when it has a religious coloration you don't do it for yourself. You do it for the grace of God. You do it for something that you believe in, that you hope that, by means of that, there will be a certain contact, or a certain way of approach, or in any

event, a definite emotional posture towards that what you hope is of a higher nature and of which you can conceiveat times,and perhaps at times even may be in contact with.

The emotional quality is furnished by the music and it can produce in you, in your feeling, a very definite effect on your conscience, as I say, to do it right, and to give really all you can towards this, so that you hope that, by means of such a movement, you will reach a definite state for yourself in which what I said, this relation, can exist. As far as your will is concerned, it applies to the movements of your body. It has to come from your consciousness and your conscience. It has to come, in this case, from that what you know and that what belongs to the movement as a whole. It has to be furnished by an energy, as represented by your real wish to do it right conscientiously. So the will then is expressed in how your body will behave and how you, with your mind, superior because of its knowledge, but needing that what is the force to propel it into the application of the behavior of your body.

So this is a general reason why movements are very useful. I say it is one way to reach a state of being awake. It is not needed for anyone who wants to arrive in a state of consciousness in general, through any one of the other two methods, because the field of consciousness - that particular area - is alike in its principle an awakening. The place where one enters and the place where one is in that conscious area depends entirely on the efforts that are being made; and sometimes depending on the type, sometimes maybe intellectually it is a little easier for some people. Physically, it might be easier for others. And for that reason, it belongs together to the totality of how to Work and how to learn to Work. But you must not make it a mistake that one or the other is dependent on each other. Each one is separate and can, because of its separateness, reach the state which is desirable. For that reason, in each of the three states - that is, each of the approaches: physically, emotionally,

or intellectually - there always has to be the three sub-forms of the other centers. In movements, of course, it is the mind that has to direct. It is the music that helps you to have an emotional quality in yourself of wishing to do it right, and naturally it is your body that moves. As far as music is concerned, when that is played it affects you emotionally, at least if you're sufficiently open to it. But that what belongs as, you might call it, a sub-center effect on your emotional state is that gradually the music will give you a certain structural form in an understanding of harmonies of certain kind, which then, as melodies or as definite harmonious chords, will start to affect your brain in its structure, realizing sometimes the simplicity, sometimes the complicated kind of notes that are being used for the formation of such harmonies and also that that what takes place in the body can be an effect of a rate of vibration as expressed by the music as a whole, which will affect your body in a certain way, provided it is kept in a good state of relaxation.

Naturally, intellectually, that what we talk about in groups and what you do by reading, and what you do by your own thinking, by your own wish to apply, by your own Work is of course also three-fold. Because at a meeting we don't only talk about certain things that are theoretically of importance, but the way they are said and the way they are connected, sometimes logically built up, always have a certain emotional undertone. I call it an undertone because it is a support of that what is intellectually expressed. And that, in general, whenever one is at a meeting, it does require a certain way of behaving, a way of being physically, attentive, not stiff and not for the eyes of the gallery, but for yourself a question of containment so that that is like a physical requirement that, for yourself, you have that control over your body, so that the body also takes part in any intellectual discussion.

Now if we single out just movements, you do this Work for yourself only. You are together as a group. As a result of your wish to do

it right, there will be an effect on the group as a whole. But it does not mean that that what you may do wrong does not belong in the group. A group like this is not for demonstration purposes at all. It is not for an audience. It is only for yourself. And no audience will ever look at the movements that we are doing. I don't agree with it. Sometimes as demonstrations it may be useful, but we will not demonstrate. That can be left to someone else. We only wish to try to achieve in working together this kind of result as Working on oneself in the first place, and then because of that almost I would say exuding an atmosphere of that kind of intensity, which may be helpful to the others. And as such, as a group, you will feel that that what others are doing you can profit by.

So don't feel that you have to be perfect, and don't be embarrassed. You do for yourself the best you can and that you gradually learn, of course there is no question about it. But that in the beginning you will compare yourself with someone else who does it better, it may lead every once in a while to imitation and of course it cannot be avoided, because you will not remember everything and someone else might. And that therefore, when you make a mistake, and the other is doing differently, your tendency will be to correct yourself. Try not to do it. I say try, because you will almost automatically do what you think someone else is doing, particularly when they are in front of you and you imitate, without giving yourself a chance to remember how it should be done. And that you have to learn, that you become convinced of certain things for yourself how it has to be, and that that is clear to you. When it is clear to you, no one will be able to tell you. When you actually do this, then you will have strength which develops in you a certain assurance that movements and the knowledge of them is your own, and that regardless of what someone else will do, that then for that reason you will simply not pay attention to it, and in preference you will try to be what you can be, even if it is

wrong and even if later you will want to correct. There is always a chance of correcting it, but you always have to start with your own, and not because someone else has told you or shown you that it ought to be different.

Ruthie will help to tell you how to take certain postures and Peter will play the piano almost, I would say, ad infinitum and repeat and repeat because sometimes it's necessary to go over certain things time and time again and it may annoy you a little. But, for the time being, it is new enough to create and sustain interest and that we will want to do now as much as we can, and as concentratedly as we can. Because the purpose is, in starting this, the reason why we're doing it even today is that I feel in Boston you need something new, like a new current to be injected. For that reason, I'm terribly happy that all this what you have done with the platform has happened, and you did it as a project, and it is lovely because it meant that all of you who worked on it quite definitely, including bringing up the piano with a great deal of difficulty and arrangement that had to be made - here we are. And we're ready, and thank God it doesn't rain. So, for that reason, this kind of injection of a new current is a beginning of something that I feel that Boston at the present time has to understand, and also has to follow up. And tonight we will talk more about that because it involves different aspects of how, in the future, we ought to work a little bit closer together and whatever we can do with the movements will, I think, will be of great help. How often we can do it and how often we can come from New York to help you, I do not know. It depends on the time that people can spare and what they can afford. Also, you will have to learn to stand on your own feet. And gradually, out of this group - maybe it is not such a good time in the afternoon that some who might wish to come couldn't come - we will have to see how it develops. But there has to be for each obligatory, for the time being, a person who

learns what is needed for the postures, and another person who learns how to play the piano. So that that is, for the beginning, a team for one obligatory only. There are about eight or ten different obligatories. And when we do it right there will be several teams; that is, two persons for each obligatory which become expert in that, teach that obligatoryfor the rest, take their part when someone else is teaching another obligatory. And out of that gradually you will derive and accumulate a fund of information which then can become useful and be transferred to different teachers, so that gradually you will learn several so that you will not be stuck when someone perhaps is not here or is sick, or for whatever reason. It depends on your development. It depends how much you really wish to do. If there is that kind of a wish, you can, like you made this platform - there was that wish. And, as I say, here we are and we will try. We will try honestly to see what we can do to help maintain it and to see if we can find the bestway for accomplishing it.

So it's a rather long introduction and maybe it's good we taped it. Maybe you can hear it again - refresh your mind. The First Obligatory, which we will start with, consists of ten counts. Each count is a different position. In each position arms, legs, and head are in a different way and each count leads to the next one when there is a change in all three, when all three are done together. But we'll separate them out and do arms first, then maybe head, then maybe leg, then maybe two together, then maybe two others together. And finally I hope we'll end with the three. In order to give you a chance to learn many times the movements are in different rhythms, different tempos of the music. Three, again, in number; one slow in which you really can practice and learn. The second is a medium kind of a tempo, a more or less - a normal one. And the third is fast - faster than any of the other two in order to test out for yourself what you really know. And usually you break down in that and almost I would say, you're supposed to break down because

that will give you the difficulties quite glaringly for yourself, where you still fail, and then you can go back to the first or the second tempo in order to see how you now can improve or what you can learn further.

In this series of ten counts, the first one, when you stand in a relaxed position before you begin, the first, although the music is struck, there is absolutely no movement. It is a requirement, in that particular obligatory, that there in this Number One, you collect yourself, you are going into a certain series of different postures. You collect yourself for the purpose of being present to yourself. Perhaps it will be only alert; it may not be entirely aware or awake but at least your attempt to be that way present, expecting and hoping and wishing then to do whatever has to follow, in the right way. Then on two, three and so forth there are different positions and we will teach one after the other so that it is correct. And now you stand up, and now you stand again in lines and in files. And now you relax, and now you are present to yourself, not with any particular difficulty or any particular way that you force yourself, almost as if it is nothing. At the same time it is you standing, wanting to do something that has for you a meaning; dependent on the meaning, to that extent your effort will be correct.

Never do an exercise or an obligatory unless you're in a good enough state of wanting to do it. Don't do it because someone else says you ought to, and don't take part in it unless you can have the proper attitude. It is far better that you sit on the sideline and let someone do it, instead of you spoiling it for someone else, because whenever you are not there for yourself, whenever there is something that you do and don't do it with the right kind of an attitude, it will have an effect on those who are working with you, and it'll give rise into them of criticism. And as I said before, you must never

criticize, you must not consider what someone else does, you just do what you can for yourself, and the least disturbance there is from others the better; and the more Where Work on yourself there is from others, the better it will be for you.

Ruthie will demonstrate with the music. We will play first music once through, all ten counts, and then Ruthie will demonstrate right in front of you, and you will look at her back, so that all of you remain relaxed, that you then see what the positions are. She will do first in the ordinary tempo - the slowest tempo - arms, then legs, and then head. After that, we will try to do it together. Now I think I've said enough. All right?

Ed: Can I leave it on to catch some of the music?

MR. NYLAND: Yes you can.

Ed: Can I switch part of this?

MR. NYLAND: No, it is long enough, isn't it?

Ed: Yes, it's three-quarters of an hour on each side.

MUSIC OF FIRST OBLIGATORY.

MR. NYLAND: Arms only.

Legs.

Head only.

Good. It's enough. You've seen it. We try nowarms only, music through once, all the way through. After that, Ruthie will correct if you don't know it. Do the best you can. You've seen, sometimes you will imitate, sometimes you won't remember. It'll be awkward. It doesn't matter. Then straight relax this first count, you are relaxed like this. Not on your head, not like this ( ). Shoulders are a little sloping. But there has to be strength in your body because very soon you have to do something. All right. MUSIC.

Second position everybody. Ruthie correct. Close to the shoulder. Arms close to your body. Don't move your body, only your arms.

Keep the position, Susan. In such a case you see, your muscles are of course engaged in this posture. You have to learn what the muscles are doing, that you can reproduce it. So you have to be quite aware of the tensions, what is required in having your arm there, so that later with that kind of knowledge, you can bring your arm back again to ~~where~~ position where it should be. This is position two. Head is straight, not down. Third position. No, come one, third position, gradually... The left arm is doing now what the right arm did; what applied to the right arm before now applies to the left. Your right arm is horizontal, the palms are inwards, and everything, including hands fingers and so forth, are straight, horizontal, from your shoulder. Straight arm there - Ruthie correct that arm. ( ) in the back ( ). Maybe it's the sweater that is (wrong). Sometimes it's difficult because your arms may not be straight. Left arm a little bit further out, left arm a little bit further out. It is here, it is here, it is not there.

We'll keep Ruthie running around, huh? Fourth position. Thumb down, fingers are together, not separate, your thumb is down. Change your position. Left arm comes forward. Ruthie, left arm comes forward. Ruthie, left arm comes forward now. That's it. That's the one we're working on. Left arm is up - horizontal, horizontal. Fifth position. When you're close together in this position, your right arm is in front of the one that's next to you. In the next one it's the left arm that's back of the other. If you're far enough apart you don't interfere with each other.

You see, from now on you know now that all the time this arm moves one way or the other, this way or even up. Comes back constantly to that position ( ) your turn. That is why that is important. Next position. Change arms. If you don't know how, some of the - like Bruce, or/like Miriam, they know. They've done it before. You can imitate them. Not too tight, Billie. ( )probably wanted to say it's relaxing with strength.

In that there is a certain calmness for the position of your body, and it ought to produce a balance in your mind. Next position, Right arm up, left again near the shoulder, as straight as you can make it, as close as you can get it to your head. It is like this, close to your head. If you possibly can, not more than two inches away, but it has to be straight up. And it is only a movement of your arm, because your body doesn't really move. Your shoulders stay more or less the same than only what is needed for bringing it up. Next position. Again the same applies, arms and fingers are straight. Straight is like this. You see? It is - that is the line, the straightness is there, like that. A little closer to your head. (Noise). Next position. Down comes the right arm. Right arm down, Right arm down. That's it. Again. Straight arm. Ten is down.

Music, Peter. Everybody try. Arms only first tempo.

MUSIC. Again. No, children. Don't be caught. Because I will do that several times, almost I would say to test you, as if it is there already routine, you forget. When that ten is over, there you are back again. You keep on being alive. Because when we change rhythms, or when we change from arms to legs, all the time count number one is collecting. Yah. Try it again.

MUSIC. On your own you study now each movement for yourself. You go from one to the other. Make sure that you do it right, that you know exactlyhow. With one arm, then the other arm so that you have much more feeling. Go ahead. Do it by yourself. You don't have to stand even on your place. See that you can get a little bit better the feeling of it without having the sound, without having the notes. You can linger as long as you like on one position before you go to the next. But when you have the next, you must be sure that it is right. Every part of it is right. ( ) Gunther. Because there are many mistakes you can make you know? Keep on trying, keep on trying. Not forward. The

arm is straight up in the direction of your body. Like that. Okay. We'll come back to that.

Legs. Ruthie will do it once, so as to help to remind you. Peter.

MUSIC. Do it again. A little (slower).

MUSIC. ( ) keep your balance. Those are rectangles.

Everybody. Attention now.

MUSIC. Now we do it again.

MUSIC. Whoa. We do it again.

MUSIC. You cannot cheat. Billie this is this and this is free. It's not having it on the ground. And those legs, huh, a little more - what do I call it - flexible, subtle, ninety degrees. This comes way up, way up you see, that has to work. This is difficult but you have to be much more flexible in your body. Most people are terribly stiff. They can 't help it because you don't do anything else anyhow. But this is exactly the reason why it has to be loosened up. And that's the effort. You get your body under that kind of a control, that it can function, when you say it has to do this, it does it. So, it will take some time. We'll do it again. Try to get it exact, and try to get it on the count of the music as it comes. Immediately as much as you can you take that position. ( ) your trousers are too tight; it needs looseness. When you have to do this, it is no good, you know? Even if you wear sloppy trousers it's better. Sometimes a short skirt, or a skirt that is wide enough. Maybe trousers are not always right. Sometimes we'll design a costume that will fit, huh ? Look/ Huh? Like Ruthie. Look ( ) shirt. ( ). Yah. All right. Good, Peter.

(SIDE TWO)

MUSIC. Now hold it. Hold this position. What is wrong with it? Ruthie, take it. Show it. Look at Ruthie. Where does the foot go? It's your right leg that comes up. Where does the foot go?

Rest of tape continues as a regular movements class on First Obligatory. Near middle of side two, rhythms begin, with music.

MR. NYLAND: It's enough. This is the attention that you have to have when there is a stop, that you immediately stop in the position in which you are. Immediately. That is the idea of stop, so you have to be alert, otherwise you don't do it. Your mechanicality has to be brought to a stop, just because you say so or someone else says it. You cannot do it for yourself. Someone else has to tell you. It's enough. Relax, because it has to be unexpected. When it's unexpected, it requires that you are as much awake you can. Immediately when you are - hear that word, there you are, frozen. We'll do that many times in exercises of this kind, when we do rhythms and so forth, particularly when you have to concentrate on what you're doing with your arms and your head, and then you still remain awake, or something remains awake in you. All right, enough for today.

Next time depends a little on Ruthie and Peter. Two weeks? Two weeks from today. We'll talk about it tonight. Also those who still can come and have not come. And whatever you remember you can practice. If you feel that you want to, maybe some other time during the 2 weeks you can get together. Whatever you then know and remember of this and kind of positions, and whatever Susan - where is Susan? Maybe today? Maybe not. See what it is. Oh Bill, oh good. He'll be ( ) I hope.

All right, now what are we going to do with covering this thing? Who has a tarp?

END TAPE

Transcribed: Jessica 12/75
ROUGH: "